

# new mexico architecture

march-april 1973

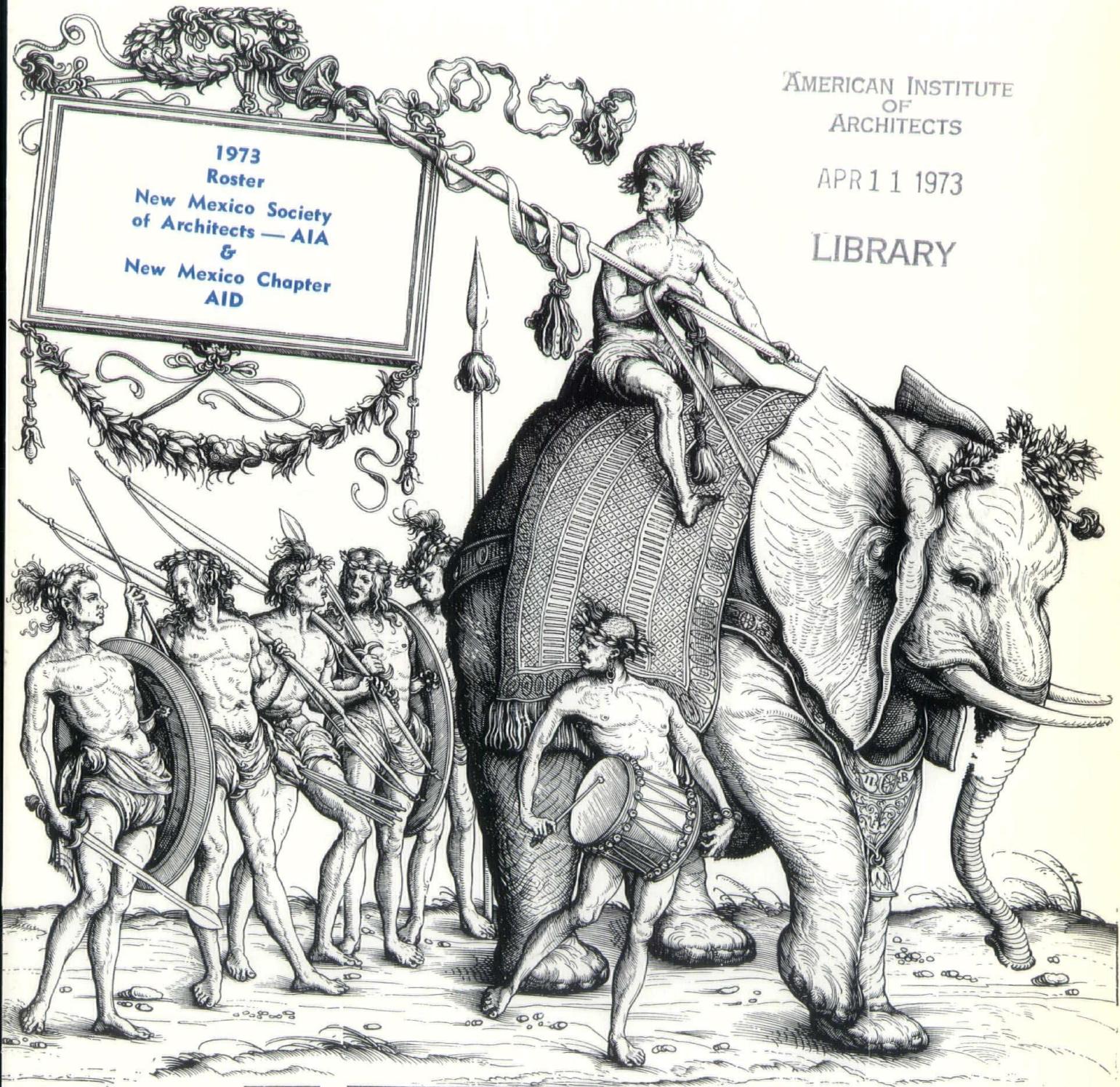
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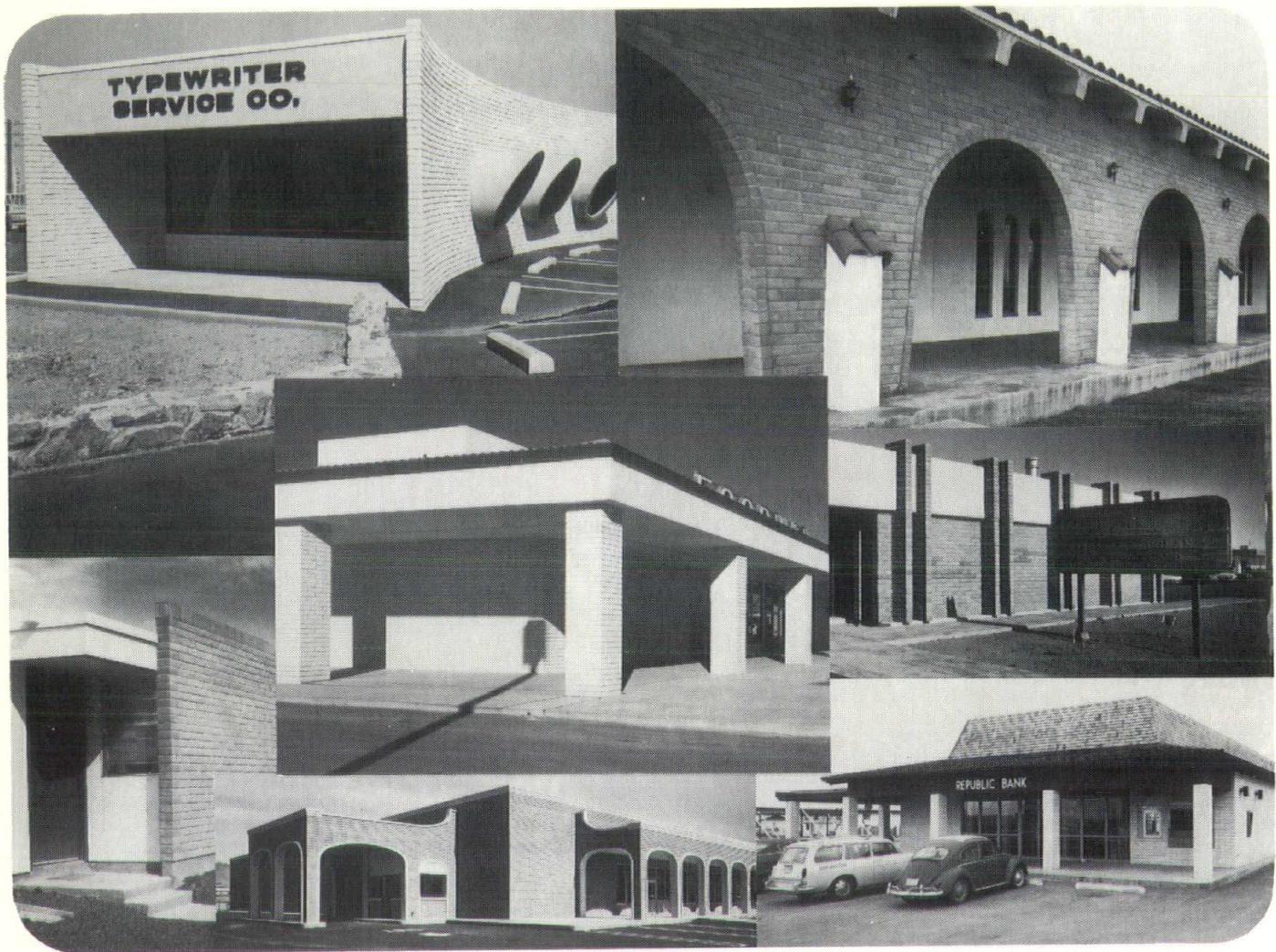
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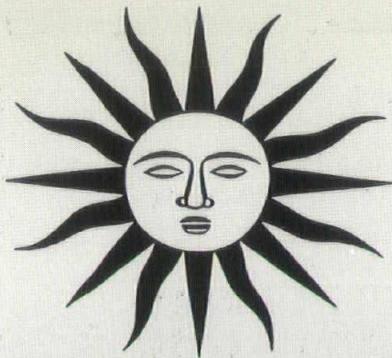
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## vol. 15 nos. 3 & 4

### IN THIS ISSUE:

A too short tribute to Brad Kidder who died on January 27, 1973. We will miss him, but we who knew him are the richer for his presence here.

□ □ □ □

Last fall I received a letter from "down-under." Dick Clark, AIA, former member of the Santa Fe Chapter, AIA, decided to try a new life. The letter, which begins on page 9, describes, with wit, that life.



And:

Mr. C. F. Crabtree, researcher extraordinaire, has given us a study devoted to Interesting Decorative Points. This provocative essay begins on page 12.

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# nma

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—Official Publication of the New Mexico Society of Architects, A. I. A.—

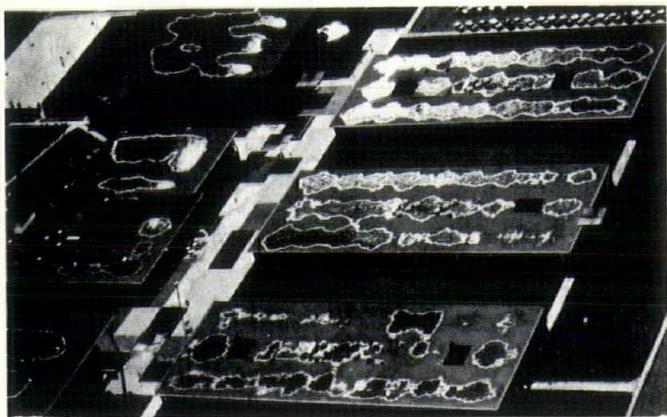
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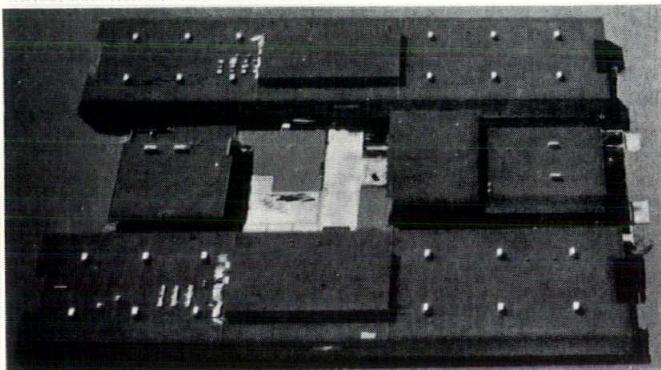
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# When it rains it drains



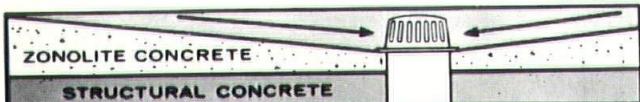
▲ This is high school "x". Three days after the rains stopped, people under its roof were still "up to their ears in leaks."

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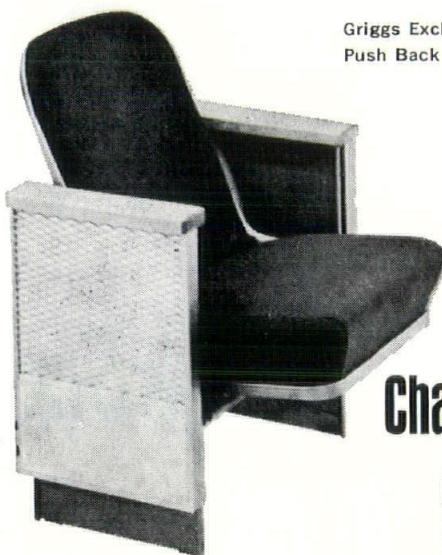
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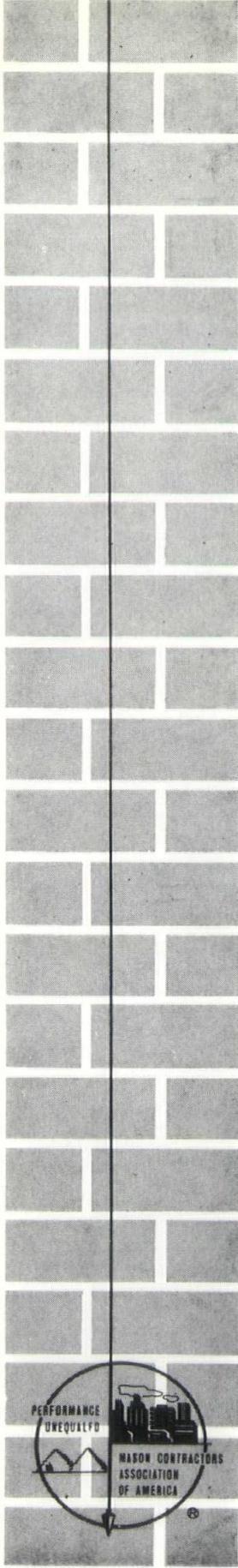
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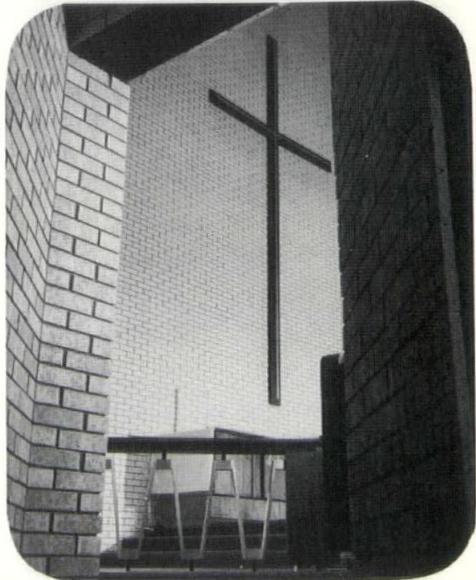


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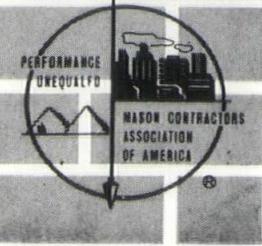
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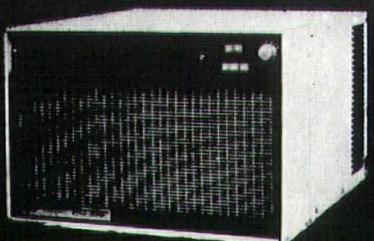
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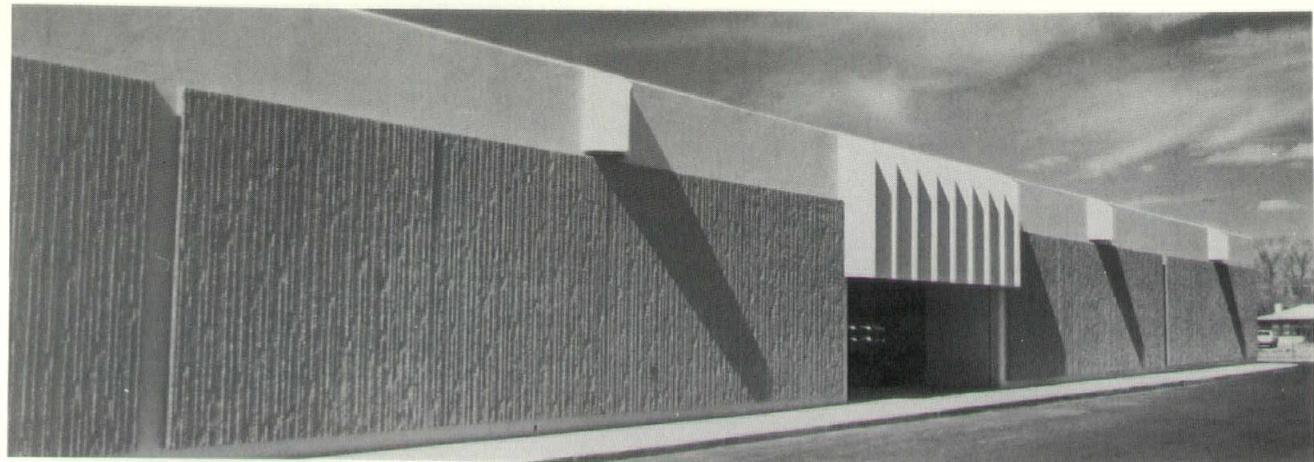


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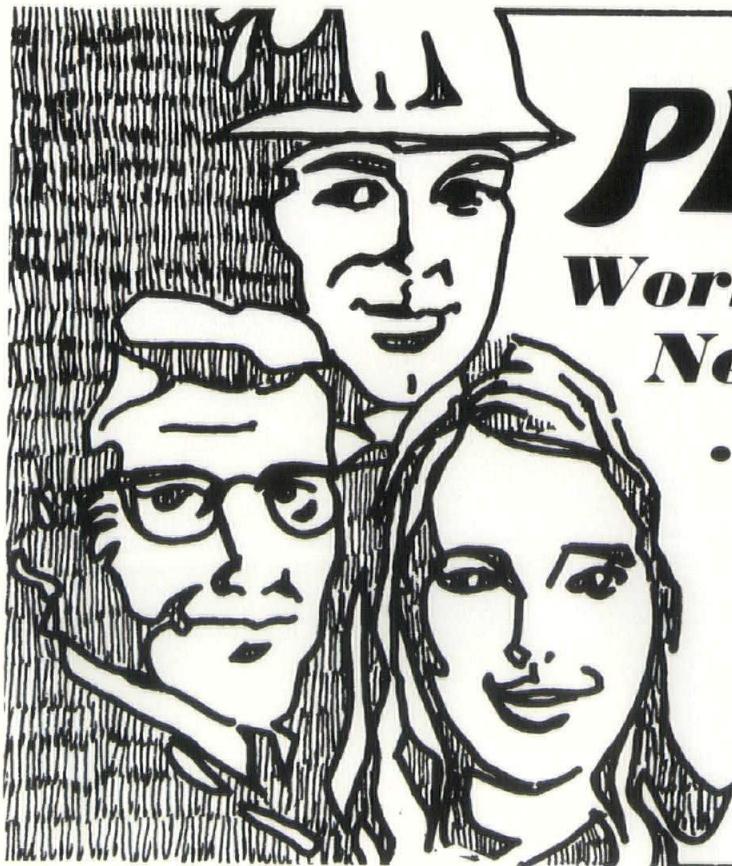
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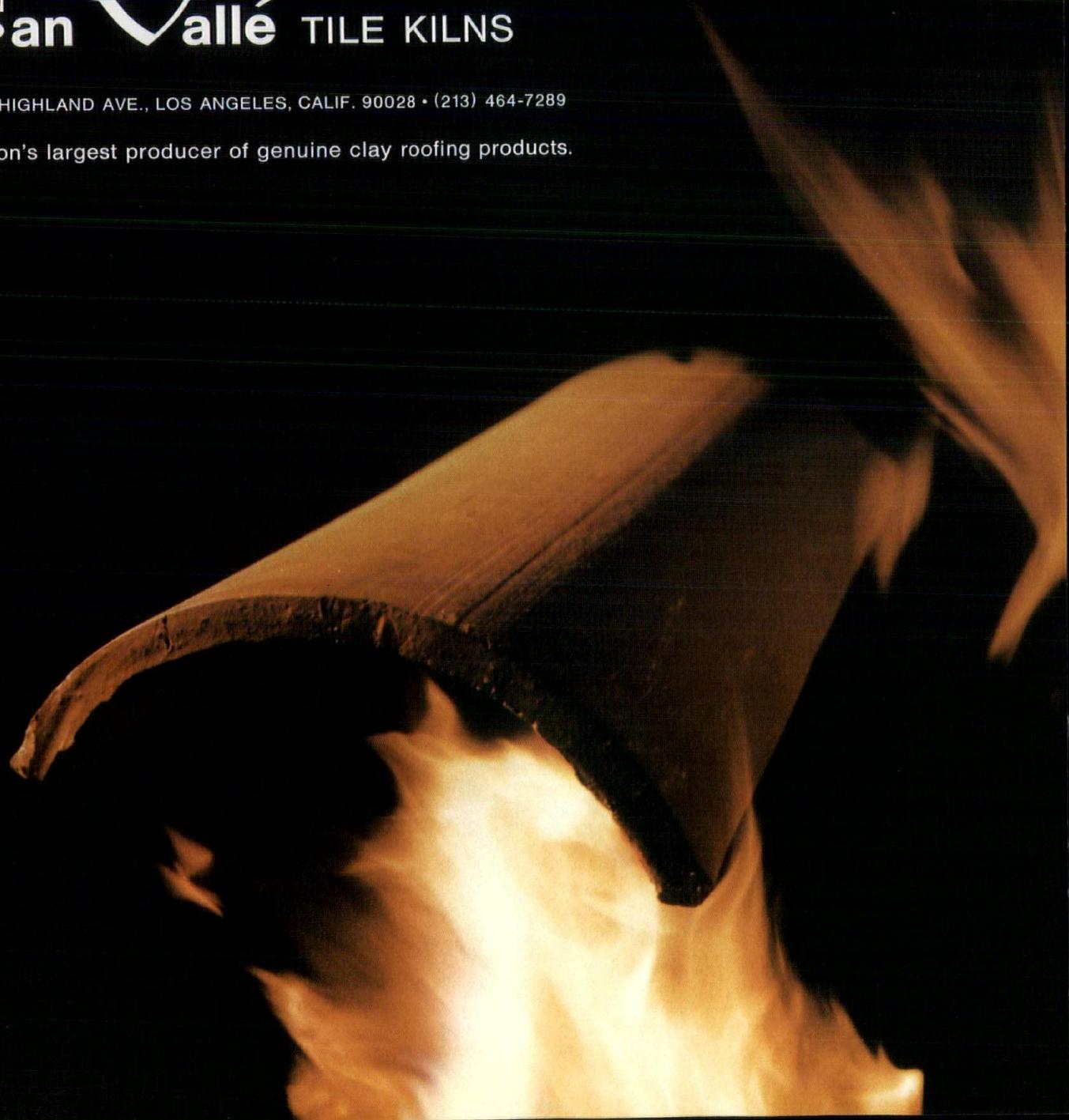
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**NEW MEXICO HISTORIC  
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The Cultural Properties Review Committee and the State Planning Office, in cooperation with the National Trust for Historic Preservation, are sponsoring New Mexico's first statewide conference on historic preservation.

Speakers now scheduled include John L. Frisbee of the National Trust for Historic Preservation; O'Neil Ford, FAIA, of San Antonio, Texas; Mrs. Beth Lattimore, Assistant to the Director of the Historic Savannah Foundation; and Robert McNulty of the National Endowment for the Arts.

A small registration fee will be assessed to cover costs.

*All persons interested in preserving the historical remains of our unique New Mexico heritage are invited. Please contact Chris Krahling, State Planning Office, Capitol Building, Santa Fe, New Mexico 87501 or call 505 827-2974.*

**LETTER FROM AUSTRALIA  
BY DICK CLARK, AIA**

About a year ago, at the last Santa Fe Chapter meeting I attended, you told me that if I would send you my address you would send the magazine on to me. With my usual punctuality and promptness, I am now send-

ing you my address. We miss New Mexico, and anything we get from home is most welcome, especially news about profession and friends.

As you can see from the letter-head, I am sort of in business for myself. Sort of, because as yet there is not too much business. I would not have chosen to go into practice this early after arriving, but events didn't give me much option. We got out of Sydney at the first opportunity, after about two weeks there, and the opportunity sounded great. Young architect, here in Port Macquarie, established about 4 years and doing well—Port is a resort area (I seem to gravitate towards tourist-oriented places), and one of the fastest-growing towns in New South Wales. His proposition was that I come to work for him on a six months "trial marriage" basis, and if I became qualified to Australian authorities, and if we hit it off together, at the end of that time we'd go into partnership. Port seemed like a nice little town, so we bought a house (moved in on Christmas Eve, without a stick of furniture—and that's a story in itself!), and I went to work. The Board of Architects (and architects in general) was extremely helpful and eager to get me registered, even bending the rules a little to allow me to take the Prac-

tice Exam although I hadn't been in residence the required time. No particular trouble in passing the written and oral exams (but I'm sick of studying), so as of 18 April 72, I'm an international architect. The Engineers were a bit stickier. In Australia there is no Engineers' Registration Law, and anyone can call himself an engineer, and do engineering work. However, unless an engineer is a member of the Institution of Engineers, Australia, the Councils (municipal and shire) are not supposed to issue building permits on the work they do, and all construction requires an engineer's drawing for the foundations and any unusual (steel or concrete) structural work. When I went to the I. E. Aust. to see about membership, they told me I am an architect, and although they would look at my qualifications, they weren't encouraging. So I submitted all the evidence I could muster to prove I know something about engineering, and waited. After a while I got a letter in a rather nasty tone of voice ("go away and quit bothering us" sort of thing), saying I was not qualified, the University of New Mexico is not accredited, and the NSPE is beneath contempt. Not quite, but that was the gist. I figured that I had nothing to lose at that

Continued on Page 20



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# Bradley P. Kidder, FAIA

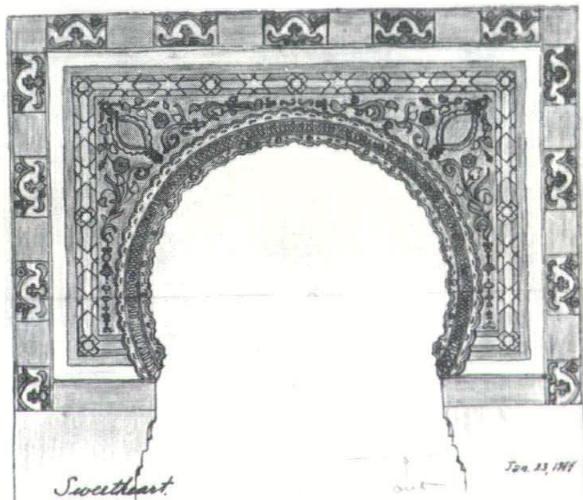
some notes by John McHugh, AIA

On Saturday, January 27th, 1973 my partner, Bradley P. Kidder, F. A. I. A., died in Santa Fe, New Mexico. Brad was born in Denver in 1901, son of Frank E. Kidder who together with Harry Parker wrote the KIDDER-PARKER ARCHITECTS' AND BUILDERS' HANDBOOK, the construction bible for several generations of architects across the nation. Brad grew up in Colorado and took his B.A. degree from Colorado College in 1924. After that he went on to take special courses at the University of Pennsylvania, finishing there in 1926. After graduation he entered architectural work as a junior draftsman with several architects in Denver including Fisher & Benedict and Temple Buell. He worked one year as an advertising layout man and artist. He married Katherine (better known to us as Harriet) Newhall in Colorado Springs in 1928. His daughter, Katherine, was born in Denver in 1929, and in 1930 Harriet presented him with a son, Bradley Jr.

He came to New Mexico in 1935 and worked with John Gaw Meem on the Historic American Buildings Survey. Some of the handsomest drawings of native New Mexico architecture that are in the national archives were made by Brad. After living in a variety of amusing — if not particularly convenient — rented quarters, he and Harriet built a handsome adobe house in Santa Fe in 1939-40 and lived in it while continuing to work with Mr. Meem until the beginning of World War II when he joined the SEABEES, the Construction Battalion of the United States Navy. Being one of the luckier members of the services, he actually worked on construction both in North Africa and in Okinawa. He received an Admiral's citation for his design of a military hospital in Oran, Algeria.

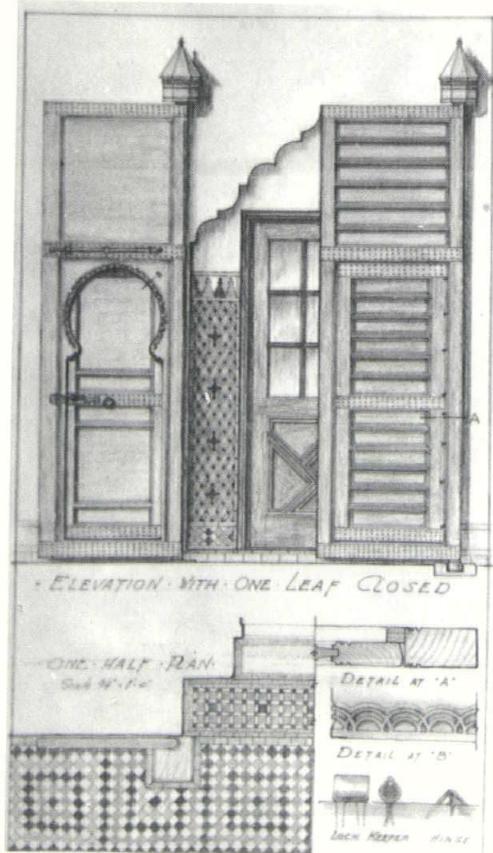
After the war he returned to his home in Santa Fe and went back into the practice of Architecture. He served as chairman for the New Mexico Board of Examiners for Architects for six years. In 1951 he acted as consultant to the then firm of Meem, Zehner, Holien and Associates while they were planning the St. Vincent Hospital in Santa Fe. I was working for Mr. Meem at the time, and it was in that office that I first met Brad. At the time I was a little frightened of him, for not only was he chairman of the architect's board, District Governor of Lions International, a consultant to Mr. Meem — but he was the official appraiser for the Veterans Administration who made the appraisal for my own newly constructed home!

Back in 1946 he was president of the New Mexico Chapter, A.I.A. In 1955-58 he was Director from the Western Mountain Region of the A.I.A., and in 1965 he became first president of the newly established New Mexico Society of Architects. His public service activities were many, including presidency of the Board of Trustees, A.I.A. Foundation 1957-1959, and as president of the foundation in 1960-61, presidency of the Rio Grande Symphony in 1960-61 and first





These sketches are copies of illustrations from letters to his family by Brad while serving with the U. S. Navy Seabee Battalion in North Africa, 1943-1944.



chairman of the State of New Mexico Construction Industries Commission 1967-1970. He served on nine national A.I.A. board committees while he was a director. He was chairman of the Architectural Competitions Committee and of the August Committee on Committees, and was a member of the national judicial board from 1965 to 1970. In 1959 Brad received the Edward C. Kemper Award of the American Institute of Architects. The award is given each year "to the one who has contributed significantly to the Institute and to the profession."

McHugh, Hooker and Kidder designed the original Santa Fe Opera Pavilion in 1957 and after the disastrous fire in 1967, which destroyed the entire structure, the firm was commissioned to design a new Santa Fe Opera Pavilion. This was a truly challenging commission in that we had a progressive and imaginative client, a limited money budget, and a very strict time budget. Brad wrote the specifications, kept the accounts, and made most of the inspections. He frequently had to make rather momentous decisions on the spot when certain materials turned up short, or even missing. By the efforts of Brad and the rest of the team, the building was finished on time and cost \$60,000 less than the estimate!

He was an occasional lecturer at the Department of Architecture, University of New Mexico, 1966-69. In 1967 he was one of the speakers discussing the effects of humidity in historic buildings at a meeting of the International Council of Monuments and Sites in Rome, Italy.

Besides being a man of the highest professional integrity, Brad was a gentle and thoughtful man, full of generosity. He was a man with strong principles which he expressed forcefully and with precision. His untiring enthusiasm for the profession of architecture has left a strong imprint on us all. His passing is a loss to that profession, to his friends, and to civilization.

J MCH

*In the name of Bradley Kidder a continuing scholarship fund has been established at the University of New Mexico. Through the Fund, new monies will be available for students in the Architecture Department, and dispersment will be based upon need and scholastic ability. Contributions are needed and are, naturally, tax deductible. Checks should be made payable to:*

Greater UNM Fund  
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## THE POINT OF IT ALL . . . G. F. Crabtree

Known as the Albuquerque Multi-Directional School of Intersecting Decorative Points, the misuse of false viga ends continues unabated. The origins are lost in confusion, but its vitality is maintained through misconception. If poles can project at right angles in a log cabin, why not on an adobe? Logic be damned!

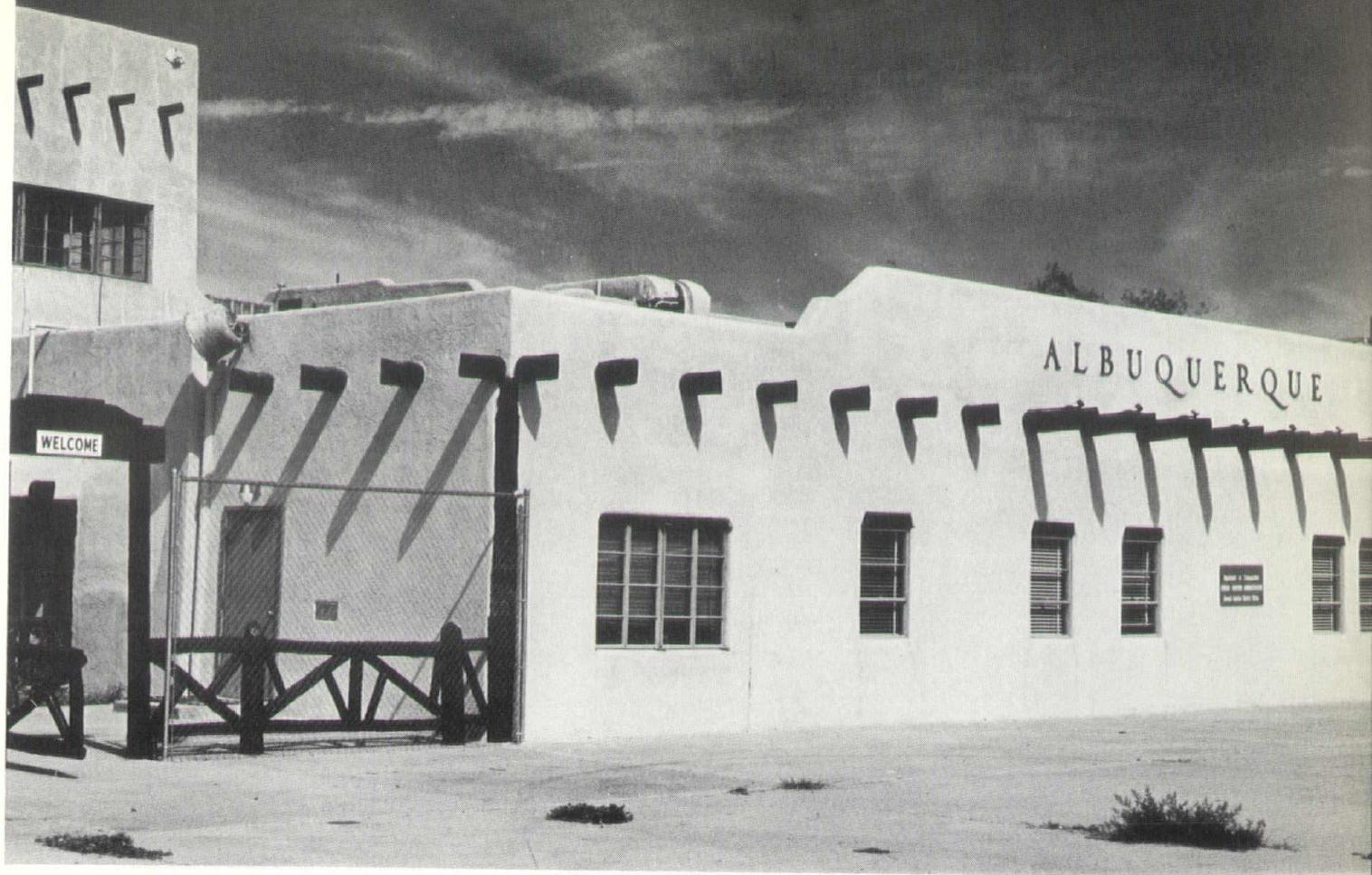
Some examples of this school have endured in public view for almost twenty years, but take heart, new ones are being installed even today. Not content with simple organic wood, concrete forms are

*There is more—page 19*

85

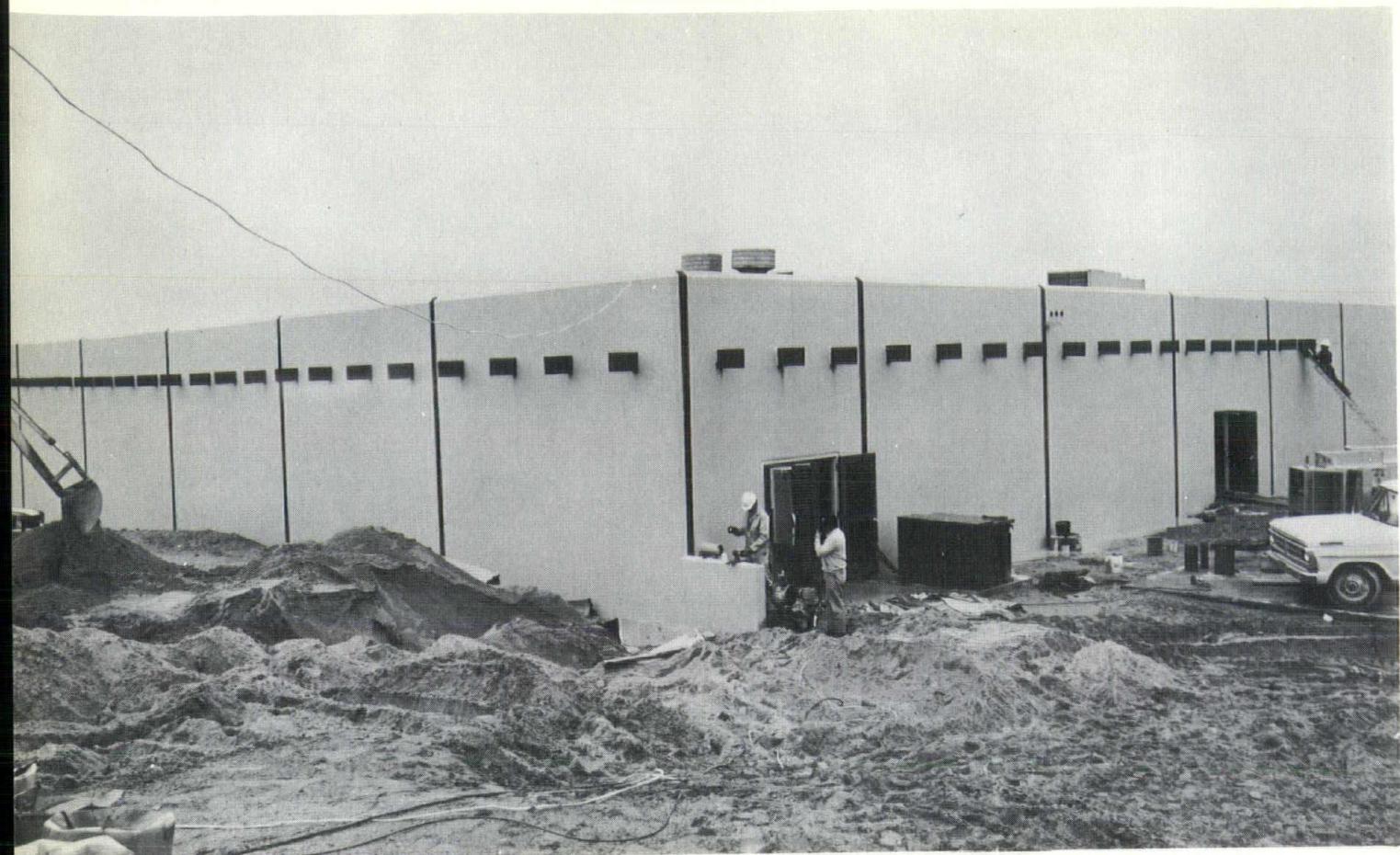
*Top photograph. A tradition begins; this pace-setter building (c. 1920's) exemplifies the best and correct use of Intersecting Decorative Points.*

*Left photograph. The closer to the corner the stronger the intersection. (Former baggage pick-up shelter, Sunport. Currently part of the Museum of Albuquerque.)*



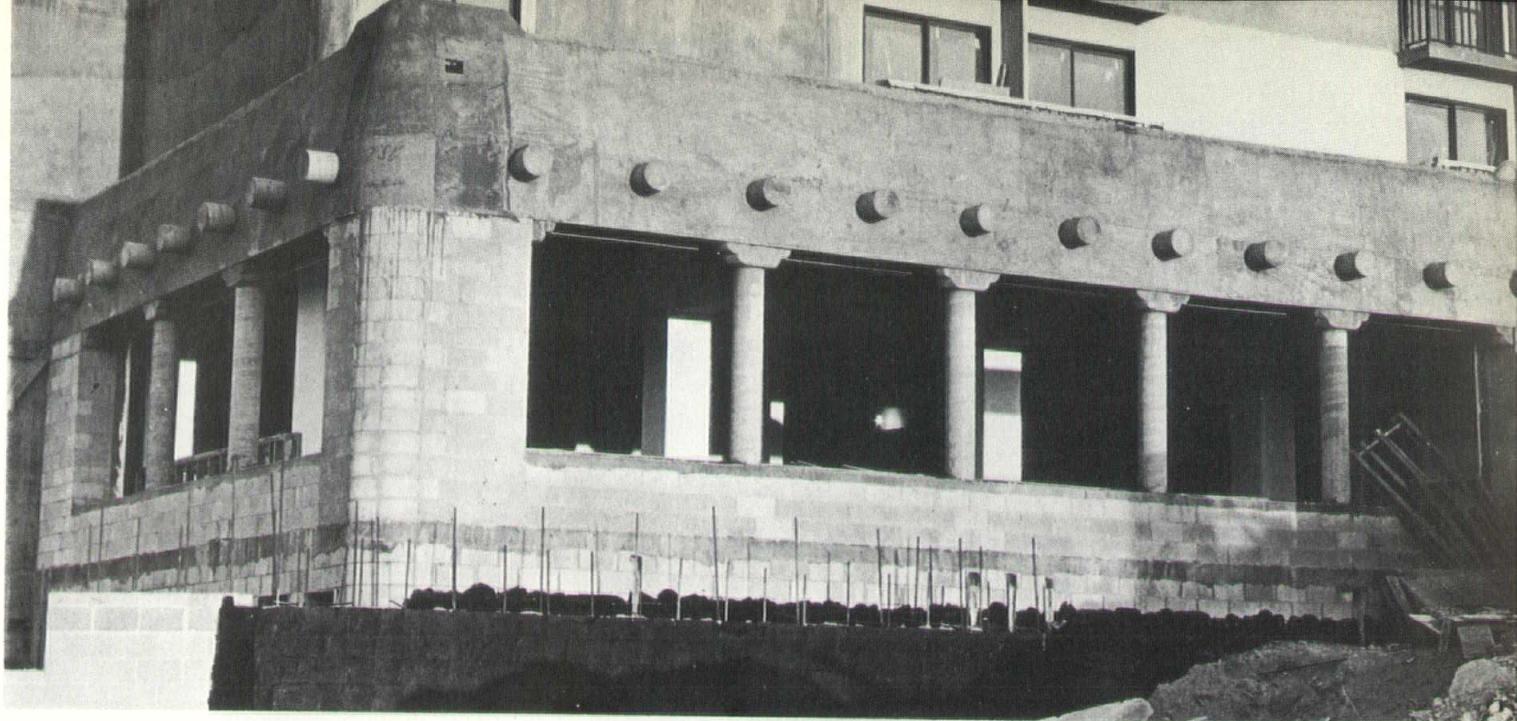
Shadow patterns are highly important for maximum aesthetic benefit as dramatically illustrated by these two superb examples.





*Precision cutting and spacing is now possible, note how well the milled timber points accent the massing concrete walls. The recently developed one-handed installation technique is highly recommended. (The Marriott Airline Catering Building, Albuquerque.)*





*Continued from page 12.*

being daringly adopted by this school. Even better materials are on the horizon (see *New Mexico Architecture*, Sept-Oct, 1972, p. 23). Commercial structures seem to make the best usage of Intersecting Decorative Points, for it is rare to find an instance in a family dwelling. Are home builders trying to tell us something?

In order to maintain an accurate historical record of the growth of this discipline, photographs or addresses of other examples—historical or contemporary—are requested.

G. F. C.

*At the recently completed Airport Marina Hotel in Albuquerque, a new use of an ancient material nobly carries on the hallowed tradition. Certainly, dendrochronology would produce interesting results for the researcher. In the photograph on the right you will note a further innovation by imaginative architects. The beam now supports the corbel by the subtle use of countersunk bolting up through the bottom of the corbel. It is truly wonderful how modern technology has allowed so many once necessary structural elements to become so unnecessary, but so decorative.*



"A Letter" continued from Page 9

point, so I wrote them back and said I had an engineering degree, the University is so accredited and NSPE is a fine organization. I don't usually write violent letters, but I let 'em have it with both barrels in this one. Then I proceeded to give up the idea of being an engineer in Australia, and settled back down to work. A month later, when I'd almost forgotten the whole thing, here came a meek letter from the I. E. Aust., saying, "You really are qualified, and you can join our club." I was floored, and now I figure one of the requirements for being an engineer in Australia is having a bad temper. Hence, the letters after the name in the letterhead (this is very big in Australia, too, where college educations are less common). I am also entitled to put "C. E." after my name (for Chartered Engineer), but there is a limit even to my ostentation.

Meanwhile, back at the office, Joe and I were getting along fine with each other, and the work was coming in, but Joe's doctor wasn't getting along with Joe. The doctor said that Joe's nerves couldn't stand the strain of being a principal in an office, and he had to get out. What a blow. He decided to sell the office, and after a good deal of agonizing, I declined to buy it (and to make matters worse, two other architects who said they would buy it, backed out at the last minute and left Joe holding the bag).

I cast around looking for a place to light (and a place preferably that had a little more of New Mexico's terrain and climate. No question of altitude—there ain't no place that high in Australia). I found a job with a very nice guy about six hundred miles from here, in the southwest part of the state, and we were all set. Except that with our oldest girl in a critical year in school (the School Certificate Exams—biggest thing this side of College Entrance), and after Judy had been

in the hospital three times, we decided we couldn't face the move.

So, in spite of all the best advice and my own judgment, I had some cards and letterheads printed, and hung out my shingle. It was a dry spell for several weeks, until the swimming pool phase started. This was followed by the suspended slab phase, in turn followed by the rigid frame phase (they don't have Butler Buildings here — each one of the type is individually designed by a structural engineer—seems like they'd get the idea after a while, but as long as I'm doing the work, I'm not going to tell them). I have done one high priced residence, and am currently working on a series of five (to begin with) modular low-priced spec houses for one of the builders here, which involves some innovations—at least for Australia, which considers that anything not built of brick with a terra cotta tiled roof is not worth having. This builder and I think we can change that idea, with exposed aggregate, styrofoam - aluminum sandwich panels, aluminum roofing, exposed beams, etc., etc.

The most interesting thing about Australia is how much it is like the U. S. To pick up a newspaper and read it, one would hardly know the difference. It is hard to realize that this is a country of 13,000,000 rather than 200 million. It is very densely populated along a narrow (30 miles, mostly) strip on the coast, and with large areas of literally no one in the middle. Hence, the population density where anyone lives at all is comparable to that in the States, and that is too dense for me.

The whole family misses New Mexico dreadfully, although we thought we'd be over that by this time, and if someone offered me a decent job I'd be on the first plane home.

There are many opportunities here for the right people, and I am the first to admit that I could never operate an office in the U. S. the way I do here. Although the

external mode of life is very similar, there is a basic relaxed feeling and ease in Australia, and things are much less in a hurry, and people less driven. I tend to attribute this to the fact that Australia is perfectly happy not being the No. 1 power in the world, and Australians don't feel they have any over-blown image to live up to. The funny thing is, they resent the imposition of American ideas on their way of life (but they don't resent America or Americans — they love 'em), but in spite of this, their aspirations are all in the direction of things that Americans have. I think perhaps they are ahead of us relatively in the protection of the natural state of things. This would be understandable, and I hope it's true. There is a great deal worth saving here, as everywhere, and at least there is a good deal of noise about saving it.

There are some basic differences in the building here from that in the U. S. The biggest is probably the proportion of on-site labor that contributes to a job. The overall percentage of labor cost to total construction cost is roughly similar to that in the U. S., 45-50%, but this is achieved by the use of much more, lower cost labor, and fewer, but much more expensive fabricated materials.

The legal aspects of getting a building up are also different — the states in Australia have much more autonomy, and the local councils are relatively less authoritative, although they make a lot of noise, and every once in a while fly in the face of the state. This is the main, and one of the very few, manifestations of the supposedly more socialist society here.

Building methods are different, too, particularly in light timber construction, with everything slanted towards using 4"x2"s for all joists and rafters and studs, with a larger proportion of girders (bearers) and posts, and what look like some very strange roof framing methods. The 4"x2" bit

isn't too bad, as I discovered shortly, because framing timber used here has a bending stress of 2000 lbs. sq. in. minimum, and all framing has to be done with green timber, because after it cures it can't be nailed without drilling for each nail. The first time I tried to saw and nail Australian timber I couldn't believe it was so hard. It's still unbelievable.

Another fascinating thing is the very common use of solar water heating—a large percentage of the houses have it, and a number of larger buildings, too. They don't use it for space heating because there is no such thing. Most houses have a few 1320 watt electric heaters for the really cold days (when it gets down to 5° C), but very few have built-in heating systems, and I have yet to see a central heating system.

The use of reinforced concrete is very common, even in residential work. A large amount of my structural engineering work is designing suspended slabs for residences, usually with large overhangs.

The biggest headache I have had in getting used to practice here, however, is the nomenclature. Different names for the same thing, the same name for different things, and some words that

either they or I have never heard of. When I am finishing a drawing in a bemused state I am likely to put down "anchor bolts" instead of "holding-down bolts", and then the phone starts ringing. The first time I put in a "tile drain" I had everybody down on me. Tile is what goes on the floor and walls of every bathroom in Australia, and the thing that carries the water away is an "agricultural drain" (or aggie drain—the Australian can't be bothered by all those extra syllables, and a bricklayer becomes a bricky, a vegetable man a vegie, a milkman a milko, a mailman a postie, etc.).

You have probably noticed my use of "timber" instead of wood or lumber. To that extent I have become assimilated. But I still can't say shedjool. I thought I was moving to a country that spoke English, but needless to say, there is a considerable difference of opinion as to what constitutes English. The most aggravating one to me is the secretary's saying, "He won't be a minute . . ." He won't. He'll be five minutes at the very least.

Summer is just about here now. (How I miss the crisp fall air of New Mexico!) The saying around here is that it's always spring in Port Macquarie. My comment is that spring is when it rains, and how true that is. The annual

rainfall in Port hangs around sixty inches, but I don't know how they figure it so low. In October we had 15½ inches. I'm sitting here in a soggy state, and every day when I come into the office I have to restretch the paper. It gains as much as ¼" in the long dimension over night. If only there was a way to earn a living Out Back!

Because of the generally and perennially upset state of affairs, we haven't had much of a chance to see some of the fine and spectacular scenery that Australia has. Perhaps the day will come. The rather surprising thing is that few Australians have traveled much in their own country. It wouldn't be so surprising except that they go buzzing off to Singapore, or the U.S., or England on the slightest pretext, but they never go to Ayers Rock, or Alice Springs, or Darwin. Part of this is because it is less expensive to fly to London than to Port Moresby, for instance. Some of them do travel inside the country (most advantageously with a Land Rover and a 100-gallon water tank and fuel tank), and bring back some beautiful slides to show the rest of us. We have been only about 300 miles inland (to the town where I thought I was going to go to

Continued on Page 26 

## A News Flash!!

### N.M. LEGISLATURE OKS PURCHASE OF DORSEY MANSION

Late on the 59th day of the regular 60 day legislative session the N. M. House of Representatives passed Senate Bill 156. Introduced by Senator Morrow of Colfax County, this bill provides for the purchase and restoration of the Stephan W. Dorsey Mansion, (see *New Mexico Architecture*, Nov./Dec. 1972). Having previously passed the Senate, the bill now goes to Governor Bruce King for signature into law.

This action culminates many months of preparation and negotiations by the New Mexico Cultural Properties Review Committee and the State Planning Office. When the purchase of the property is completed, the mansion will become a part of the State Monuments Program under the administration of the Museum of New Mexico.

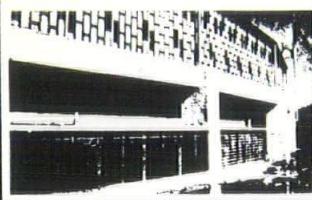


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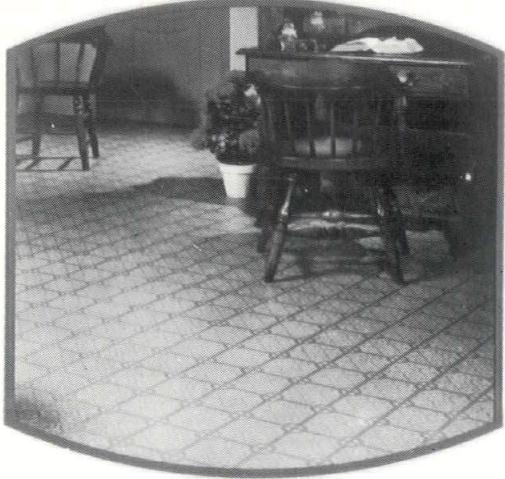
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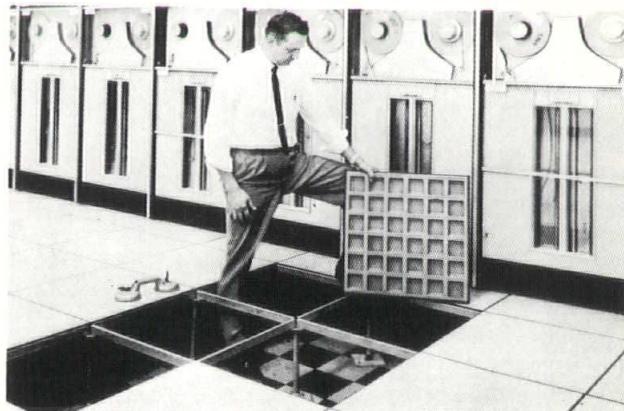
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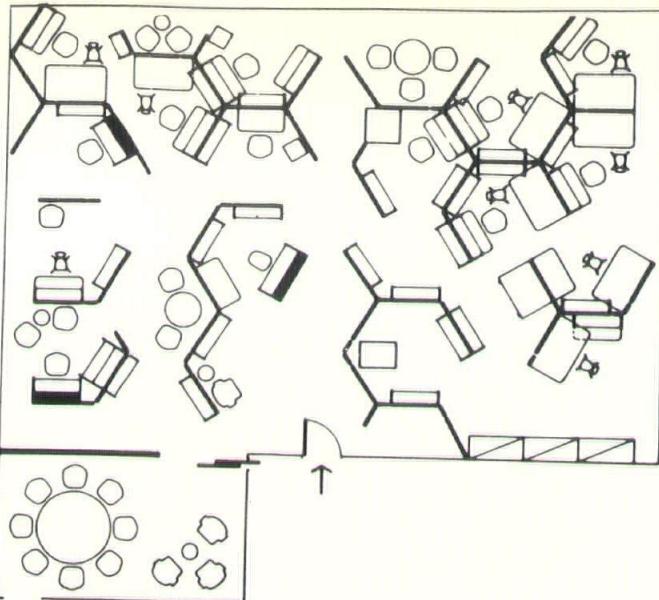
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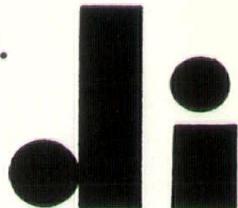


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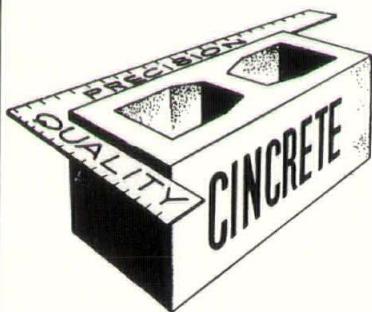
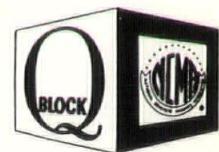
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work), and enjoyed seeing that much of the country, but there 's another 2700 miles beyond that.

The clock just struck noon (that's 6:00 P.M. the previous day in Santa Fe), and I ought to get back on the project houses so I can collect some money to buy groceries. If you feel inclined to "put pen to paper" I'd be most pleased to have all the news from Santa Fe. And if anyone there needs an "internationally known" architect/engineer, let me know . . .

Regards, Dick

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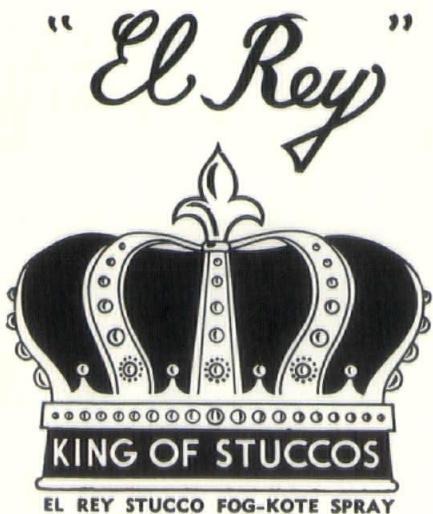
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